Andhra Pradesh
Natya Sangham

TELUGU DRAMA FESTIVAL

కన్యాశుల్కం
KANYASULKAM

నిజం
NIJAM

ప్రతాప రుద్రీయం
PRATAPA RUDRIYAM

The Festival

It is a good augury to the future of the Indian Theatre inasmuch as in recent years people are evincing greater interest in the Theatrical activities. This psychological and responsive popular participation has naturally given a remarkable fillip to the performing troupes in multiplying their productions and presentations.

The Repertory of the Andhra Pradesh Natya Sangham has since the day of its inception been endeavouring to foster and promote theatre-mindedness among the masses as well as the sophisticated and today it modestly feels proud at the appreciable success it has registered during the short span of three years.

The present Telugu Drama Festival is primarily intended to present some selective Repertory Plays to Andhra and non-Andhra brethren living in places outside the State of Andhra Pradesh. Both Bangalore and Madras, which we have chosen in the first phase, are indeed ideal places for presenting our plays. The Festival is organised on a voluntary and non-profit-making basis. The Andhra Pradesh Natya Sangham with the active co-operation of its fraternal bodies organises the entire Festival, which is perhaps a unique approach. In Bangalore the programme is scheduled in collaboration with Mysore Sangha, Mysore State Sangeetha Nataka Academi, Telugu Vignana Samithi, Andhra Maha Sabha, Telugu Mitrulu, Andhra Saraswatha Sangham, Andhra Kala Niketan, Telugu Samithi and other Associations. Similarly, we are assisted in Madras by Madras Natya Sangh and Chennapuri Andhra Maha Sabha.

We present three representative plays during the Festival. The Plays are so selected as to give an idea of the characteristic elements and progress of the Telugu Theatre. This, we feel, finds fulfilment in selecting 'PRATAPA RUDRIYAM' a historical masterpiece of Kalaprapoorna Vedam Venkataraya Sastry, 'KANYASULKAM' a modern classic of Mahakavi Gurujada Appa Rao and 'NIJAM' a contemporary realistic play of Rachakonda Viswanadha Sastry. You find a brief account of the three plays and playwrights. We are confident that the festival provides a good treat to the Theatre lovers of this glorious metropolitan. The following is the programme of the Festival.

PROGRAMME (Bangalore)

Mahakavi Gurujada's
'KANYASULKAM.
on 16th Jan. 1969

Popular Rachakonda's
'NIJAM'
on 17th Jan. 1969

Mahamahopadhyaya Vedam's
'PRATAPARUDRIYAM'
on 18th Jan, 1969

Sri Gurujada Appa Rao is one of the most highly gifted figures of modern Telugu literature and the play was written by him in 1898. " KANYASULKAM " is the first play written in spoken word of this land and linked it with broad social problems of the day. All the characters are drawn from the common people and the play-wright blazed a new trial in the writing of Telugu Drama. He adapted seemingly simple but forceful language embelished with idiomatic expressions and dialectical forms. It is the greatest of all the Original Plays in Telugu.

"KANYASULKAM"

PRAYOKTA: Sri Abburi Rama Krishna Rao

CHARACTERS

Agnihotravadhani	Girisam	Ramappapantulu	Lubdhavadhani
Venkamma	Butchamma	Madhura Vani	Meenakshi
Karataka Sastry	Venkatesam	Head Constable	Sidhanti
Sishya	Asirigadu	Kondi Bhotlu	Gavarayya

This is a new play by **Sri Rachakonda Viswanadha Sastry,** well known story writer. This play with a realistic social background tells the story of people who cannot utter nothing but truth, of people who indulge in falsehood fully knowing the truth of people who mainipulate falsehood into truth and of innocent people who are not aware of the facts and helpless.

"NIJAM"

PRAYOKTA : Sri A. R. Krishna. ASSOCIATE : Sri Bakshi Sriram.

CHARACTERS

Sarvabhouma Rao	Somasundaram	Judge
Sundaram	Suseela	Prosecutor
Madhu	Inspector	Pleader
Krishna	Police	Clerk
Satyam	Court Men	Peon

"Pratapa Rudriyam" as a stage drama and as a literary piece holds an eminent place. The play by SRI VEDAM VENKATARAYA SASTRY written in 1897 is the first original historical play. It is known for its dialogues, dramatic irony and political theme. The story is taken from the history of Kakatiya Empire, the pride of Andhras. King Pratapa Rudra is removed to Delhi surruptitiously. His Prime Minister Yugandhara, a great genious, tactfully saves the king and brings him back to Warangal without any recourse to war and bloodshed. The present Production is carefully edited by **Sri A. R. Krishna** to suit the modern audiences.

"PRATAPA RUDRIYAM"

PRAYOKTA : Sri A. R. Krishna

CHARACTERS :

Prataparudra	Yugandhara	Sultan of Delhi
Perigadu	Janardana	Valli Khan
Yelli	Vidyanadha	Mustafa Khan
Peddisetti	Viswasa Rao	Vazir
Dharmasing	Chekumuki	Sepoys
Boatmen	Bhatala Rao	Sishyas

Kanyasulkam: Synopsis

The FIRST Act opens in the house of orthodox Agnihotravadhanulu who has a fiery temperament. He, his wife Venkamma and her brother Karataka Sastry discuss the issue of giving away the former's daughter Subbi for a bride's price to the sixty-year-old miser ILubdhavadanulu. The young philanderer, Girisam arrives from the City of Vizianagaram along with Venkatesam (son of Agnihotravadhanulu) on the pretext of educating him during holidays and joins in the discussion. The fool-hardy Agnihotravadhanulu swears that he will give away Subbi at any cost. Venkamma requests her brother Karataka Sastry to avert the proposed alliance in view of the fate of the widowed elder daughter, the young Butchamma. Karataka Sastry assures her and hatches a plan along with his Sishya (disciple), Girisam is overwhelmed by the beauty of Butchamma. Girisam wins Agrihotravadhanulu over with his mediocre knowledge of Law and Law Courts.

The SECOND Act opens in the house Ramappa Panthulu, village tout and litigant. A short discussion about common interests takes place between Ramappa Panthulu and the courtesan Madhura Vani who is living with him. Karataka Sastry appears along with his Sishya dressed as a girl to enlist the cooperation of Madhura Vani in averting the marriage of Subbi with Lubhdavadhanulu, a resident of the same Village. Karataka Sastry wins over Ramappa Panthulu with the promise of a substantive commission.

The THIRD Act opens again in the back-yard of the house of Agnihotravadhanulu. Butchamma and Venkatesam discuss about Girisam when Girisam appears and tries to become familiar with Butchamma. Butchamma protests against the attitude of Girisam in the matter of Subbi's marriage.

The FOURTH Act opens again in Ramappa Panthulu's house. Ramappa Panthulu and Madhura Vani discuss the marriage of Lubdhavadhanulu. Tempted by the consideration offered by Karataka Sastry, Ramappa Panthulu reveals his plan already hatched to avert the marriage. Ludhavadhanulu angrily enters the scene with a letter in hand and accuses Ramappa Panthulu. There is a wordy altercation and Lubdhavadhanulu goes away. Madhura Vani brings him back, appeases him and the letter is read out. Cunningly both of them persuade Lubdhavadhanulu to refute the marriage with Subbi and to accept alliance with Gunturu Sastry's alleged daughter.

The FIFTH Act opens at Ramachandrapuram Village in the house of Lubdhavadhanulu. Lubdhavadhanulu's marriage with the alleged daughter of Guntnru Sastry is solemnised. Ramappa Panthulu enters and is surprised and annoyed at the completion of the marriage

without his knowledge since Karataka Sastry had gone away without giving him the promissed commission for arranging this marriage. He accuses Karataka Sastry (Gunturu Sastry) of having given an outcast or a widowed girl in marriage to Lubdhavadhanulu and this much shocking idea of having married a widow takes root in Lubdhavadhanulu's mind. Lubdhavadhanulu dreams that the ghost of the first husband has strangled him in sleep, wakes up and creates a furore. His daughter Meenakshi tries to pacify him. He requests his daughter to ascertain from the girl herself whether she was a widow and was re-married. The girl (Karataka Sastry's Sishya) who is one of the accomplices in the plot hatched to avert the marriage confirms the suspicion. Meenakshi insists that the girl should give back the gold coin given to herself by Karataka Sastry; beats her with the broom-stick and finally the girl disappears from the house. Lubdhavadhanulu and Meenakshi are agitated about the disappearance of the girl and send for the village priest Gavarayya to search for her and to scare away the ghost from the house. The girl disappears with the golden ornament of Madhura Vani and Ramappa Panthulu comes in to take it back. Lubdhavadhanulu denies all knowledge of the ornament. There is a wordy duel between them and finally a frustrated Lubdhavadhanulu retires to bed.

The SIXTH and the last Act opens on the Tank Bund of Ramachandrapuram Village. The Sishya of Karataka Sastry dressed up as the village minstrel sings mystic songs which agitate Ramappa Panthulu who has not been admitted into his own house by Madhura Vani for not bringing back her ornament. Agnihotravadhanulu arrives with the marriage party at the same place. Rammappa Panthulu informs him of Lubdhavadhanulu's marriage with another girl. Agnihotravadhanulu is thrown into a frenzy, leaves post haste to avenge the worry by badly manhandling Lubdhavadhanulu. He comes back to the Tank Bund and consults Ramappa Panthulu about instituting Criminal and Civil law Suits against Lubdhavadhanulu. He suddenly finds that Butchamma has eloped with Girisam. Frustrated Agnihotravadhanulu beats his son for bringing in Girisam. There is frustration all round as a result of receiving or giving a bride's price 'KANYASULKAM' and the play ends.

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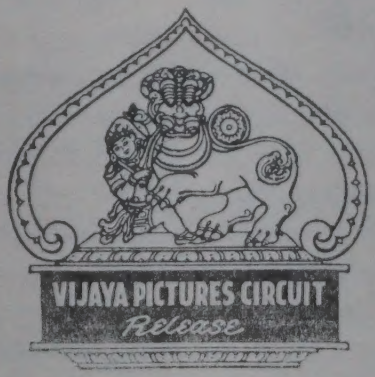

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Nijam Synopsis

This is a realistic social play by Sri Rachakonda Viswanadha Sastry a well known story-writer and novelist. The play with its unique purposive character and high degree of human element has become a significant play of decade. It tells the story of people who cannot utter nothing but truth, of people who indulge in falsehood fully knowing the truth, of people who manipulate false-hood into truth and of innocent people who are not aware of the facts and are resultantly helpless. Nijam is a mirror of the present day society and reflects with proverbial realism the social life of a powerful man in the society and his unscrupulous exploitation of the weaker sections of the society.

The play as presented by the Repertory consists of four scenes. It has three locales. The first locale is a picnic spot in the outskirts of the town. The second one is the house interior of a powerfull Member of a Parliament. The third locale is that of District Sessions Court.

The play opens when the four friends Sundaram, Satyam, Krishna, and Madhu get ready for taking intoxicating at drinks at the picnic party in the outskirts of the Town. There develops a haughty altercation between Satyam, a straight forward and outspoken young man and Sundaram, son of Sarvabhowma Rao, and a Military Officer who comes on vacation. Sundaram turns wild at the remarks made by Satyam regarding the illegal relations between Sarvabhowma Rao and Susheela, young and beautiful cook in his house. Sundaram then administers a severe blow with Whisky bottle on the head of Satyam who succumbs to it. The remaining three friends perturbed at the tragic developments leave the place in great haste.

The second scene opens in the house of Sarvabhowma Rao. One Soma sundaram a vagrant of the Town comes to the house to take away Susheela who is in love with him. Then Sarvabhowma Rao returns home and comes to know of the relations between Susheela and Somasundaram. The M. P. calls for police and hands over Somasundaram for custody. Meanwhile the three friends enter the house and narrate the incident in which Satyam is killed. Sarvabhowma Rao skilfully schemes a plot involving Somasundaram as the murderer of Satyam, thereby saving his son Sundaram. He takes advantage of the similarity in the names of the vagrant and his own son. The two eye witnesses Krishna and Madhu are tutored about the scheme and are threatened of severe consequences if they fail to follow his directions. He also compels them to lodge a complaint of murder against Somasundaram without any reference whatsoever to Sundaram the real murderer.

The third and fourth scenes are the trial of the case. Madhu and Krishna

are prosecution witnesses. Madhu, a timid student, spells out the story as dictated by Sarvabhowma Rao. Krishna who is a hard-boiled guy convincingly describes the incident as manipulated by the M. P. Sarvabhowmara comes next as defence witness. However, his deposition goes against the accused. He tactfully intermixes truth and false-hood and presents it in a 'neat' form, to suit his own scheme. Then Susheela, another defence witness, confesses her love affair with Somasundaram and states that the accused was with her in the house of Sarvabhowma Rao at the time of murder, thus creating *alibi* for the accused.

Nevertheless, the Public Prosecutor with his legal quibbling confuses her and makes her contradict her own statements, thereby making the court believe that Somasundaram is the real murderer. The herculian efforts of the defence lawyer who vehemently fights for justice and truth by bringing out the facts, also are made in vain, and he is ultimately made helpless by the antagonists of truth who succeed in making the false-hood shaped as truth. Thus an innocent man is sent to gallows.

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Andhra Pradesh Natya Sangham

The Andhra Pradesh Natya Sangham is a voluntary, non-profit State Federation of Theatre Associations working in the fields of Music, Dance, Drama and Folk Arts and is the Regional Centre of the **Bharatiya Natya Sangh**, the National Centre with 20 Regional Centres all over India, affiliated to International Theatre Institute, a non-Government organisation aided by the UNESCO with its headquarters in **PARIS** and with a membership of 17 **Countries**.

The Natya Sangham's chief objective is **Co-ordination** in Theatre Activity and **Service** to the needy groups and individuals to continue their activity and thus to build-up a right and systematic Theatre movement in the State.

The Natya Sangham has by now completed its successful existence of **Fifteen Years** in Andhra Pradesh and almost solely rests on public support and such other project wise support as the Government of Andhra Pradesh and the autonomous bodies like Central and State Sangeeta Nataka Akademies are able to give it, The Honorary Service of many outstanding Theatre personalities and workers are the real support for its functioning today.

The Natya Sangham in the course of its existence has conducted many products, co-operated with many other organisations and sponsored many groups and individuals to achieve its objective of co-ordination and service. It has caused and helped many young men to take up theatre as profession by sponsoring them for training in the Theatre in the Institutions of India and abroad. Its co-ordinated activities such as Festivals have earned much confidence from all and its service activities have created much faith in every body. Its contribution in the spread of technical know-how of theatre has won much appreciation that the Natya Sangham to-day has become a source of inspiration and guidance.

The Natya Sangham works through **Five Zonal Centres** covering theatre activity in all the **Twenty** districts of the State. These zones which are popularly known as Hyderabad, Telangana, Rayalaseema, Andhra and Uttar Andhra with Zonal offices at Hyderabad, Warangal, Tirupathi, Vijayawada, Visakhapatnam respectively have **Service Centres** with equipment and technicians and activities such as **Training Classes** in Music, Dance, Drama and Folk Arts, **Area Festivals** in Music, Dance, Drama and Folk Arts, throughout the year. The constitution of **Natya Sangham** is so framed that it has full representation from these **five** zonal Bodies on the State Executive committee. Thus the Theatre in Andhra Pradesh is decentralised and every group and individual from every corner of State is linked and their activities are recognised.

The following are the continuing projects of the Natya Sangham and are held throughout the year.

Andhra Pradesh Theatre Festival: The Festival a co-ordinated activity and an annual event is organised by Natya Sangham under the sponsorship of Andhra Pradesh Sangeeta Nataka Akademi and Ravindra Bharathi from **1st November Every Year.** This final state Festival is the culmination of all the Zonal and State Level Festivals conducted earlier in the fields of Music, Dance, Drama and Folk Arts.

Natya Vidyalaya: The Natya Vidyalaya School of Theatre Arts recognised by Government of Andhra Pradesh conducts Certificate (**One Year**) and Diploma Courses (**Two Years**) in Play Production. Short-term Courses for Actors, Stage Directors, Producers, make-up and light men are conducted throughout the year. At the instance of the Government of Andhra Pradesh it also conducts Special Certificate Courses for College Lecturers and Teachers in Play-Production every year. The Natya Vidyalaya with its qualified and experienced staff and with the results of training so far achieved, is hoped to become a full time college of Theatre Arts shortly.

Repertory Theatre: The Repertory started on 20th May, 1965 has so far produced **Nine** plays of representative character of old and modern dramatic trends and as serving as a work-shop for the successful students of the Vidyalaya and providing an opportunity for them to work with the experienced actors. It thus acts as a permanent Theatre ensemble with a Repertoire of Plays of International Character and Universal appeal always available for performances. The Plays include **'Kanya Sulkam', 'Mricchakatika', Government Inspector'. 'Nijam' 'Pedda manshyulu', 'Aadarshamurthy', Prataparudriyam'. 'Samrahkshakudu', 'Keelubommalu'** and proposes to include **Five** representative plays every year in the series of its **model productions.**

Survey and Research: With a view to provide material and guidance for the present and future theatre men about the production aspects of Sanskrit Drama, Yakshagana and other Allied Theatre, the Survey and Research section of Natya Sangham has taken up the collection, preservation and dissemination of literature connected with the above Theatre Forms through tapes, photographs, manuscripts, jewellery and costumes. The section is presently engaged in Yakshagana Research & Production.

Theatre. Service : The Natya sangham through its Theatre Service Section sponsors, conducts and helps in organisation of programmes by local and visiting Theatre Groups of National and International origin. It also regularly offers stage equipment and technical advise to the needy groups and individuals for their programmes

Monthly Programme : The Natya sangham conducts every month a programme on Second Friday, to its theatre audience membership. The scheme provides an opportunity for its affiliated groups to stage their productions and also to the lovers of theatre a continuous theatre activity throughout the year, at nominal membership charges of Rs. 2/- and 1/- per month. the productions of the Repertory and other standard Troupes were also included in the scheme.

Natya Mitra : Friends Theatre Arts are enrolling themselves as Natya Mitras and to these patrons of Theatre consisting of firms, institutions, families and

individuals, the Natya Sangham organises special outstanding programmes throughout the year. A Natya Mitra is thus provided a minimum of **Twenty five** programmes of Music, Dance, Drama and Folk arts in a year inclusive of monthly programmes and annual Festival Programmes

Speech Circle : At the instance of the Government of Andhra Pradesh the Natya Sangham Conducts special lectures, demonstrations and symposia to propagate the efficacy of speech and drama.

Actors, Round Table : The Actors, forum is formed to discuss problcms, exchange views and improve their talent and its monthly meetings are helping actor to face the problems of the day with more confidence.

Playwrights, Round Table : Playwrights meet every month to discuss a script, to witness a new demonstration or to hear the new trends in playwriting. The round table has thus become a source of inspiration and a place of recognition for the writers.

World Theatre day : It is on 27th March every year the Natya Sangham Celebrates World Theatre Day along with many Regional, National and International Theatre Centres during which the Theatre, Press, Radio, Television and other media are called upon to mark the day.

The Natya Sangham is assured of a land for its own building and efforts are also being mand to acquire suitable land for **Natyapuri**, artistes colony at Hyderabad It also has in its annual programme of work the opening of Children Theatre Section and a section for the promotion of folk theatre forms and puppetry. The Natya Sangham is the regional Agency for its National Centre, Bharatiya Natya Sangh and takes up national projects for implementation in the State. The Natya Sangham is well represented on the National Body and participation of its delegation at the annual national and international conventions, Seminars and Festivals has so for been very significant.

Members of the Natya Sangham enjoy many facilities of participation in all these projects and events and also receive concession to shows sponsored by the organsations. They also get introductions to other Regional Centres and Zonal Centres for assistance and help during their visits to any centre.

There seems hardly any doubt, although there is not as much awareness, about the importance of the role that voluntary agencies like the Andhra Pradesh Natya Sangham can play in furthering the theatre movement to India in general and Andhra Pradesh in particular and in the advance of India's traditional and emerging culture. There are many areas of enquiry, research, pilot endeavour, experimentation co-ordination, information and technical exchange, etc., where the Natya Sangham could play a dynamic and significant role. However the success of its ventures would directly be in proportion to the support which is given to it by popular sources and by the public authorities. It is unlikely that voluntary organisations would ever be able to muster the necessary resources either through profit-making activities or through charities alone. Some of the project dealt within this pamphlet have popular support, others have had public support, but many have been undertaken with great hardship meagre, inadequate resources, mostly through the self-denial

of theatre lovers. The abiding quality of results obtained and the abiding nature ot future activities can only be taken in the context of a clear, firm acceptance that voluntary organisations by virtue of their relatively free position have much to offer which is not within the scope of more formal organisation. The help of both individuals and institutions is, therefore most imperative.

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The Repertory

Having realised that artistic progress in the Theatre is extremely difficult without a permanent company, a continuing direction, a consistent policy as to plays, the Andhra Pradesh Natya Sangham has made a humble beginning in bringing into existence a nucleus of a Repertory Group in 1965.

The Natya Vidyalaya Repertory functions as a work-shop for the successful students of the Vidyalaya providing them an opportunity to work along with other experienced actors of the Repertory. It, thus acts as a permanent theatre ensemble with a repertory of plays of international character and universal appeal, always available for performance.

The Repertory has so far produced the following plays in Telugu:

KANYASULKAM
by Gurujada.

MRICCHAKATIKA
by Sudraka.

GOVERNMENT INSPECTOR
by Gogol.

NIJAM
by Rachakonda.

PEDDA MANUSHYULU
by Somanchi.

AADARSA MURTHY
by Oscar Wilde.

PRATAPA RUDRIYAM
by Vedam.

SAMRAKSHAKUDU
by Harold Pinter.

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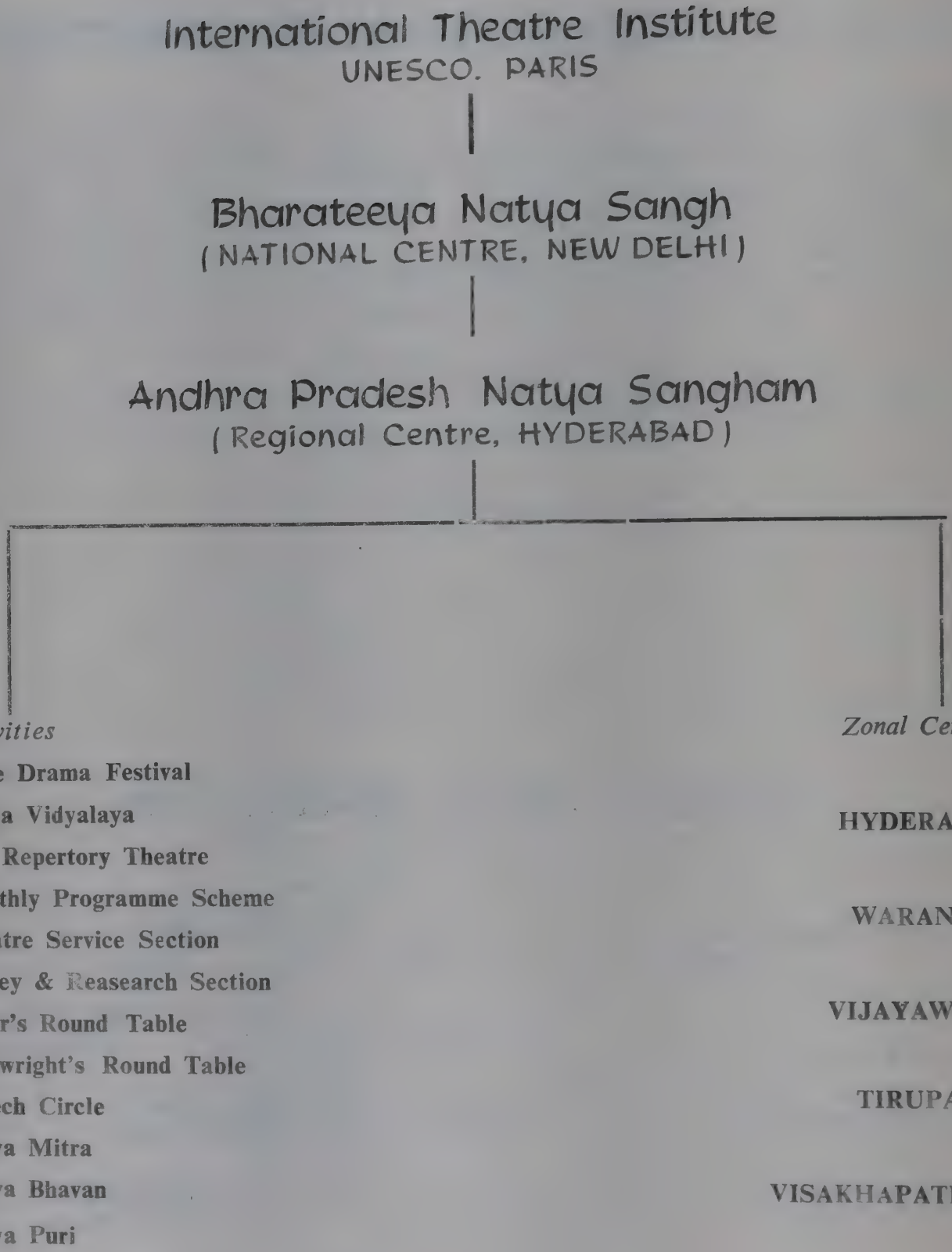
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